DIRECTION
WEST COAST THEATRES, INC.
CRITERION
THEATRE
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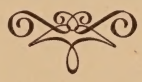
CRITERION THEATRE

Souvenir Program



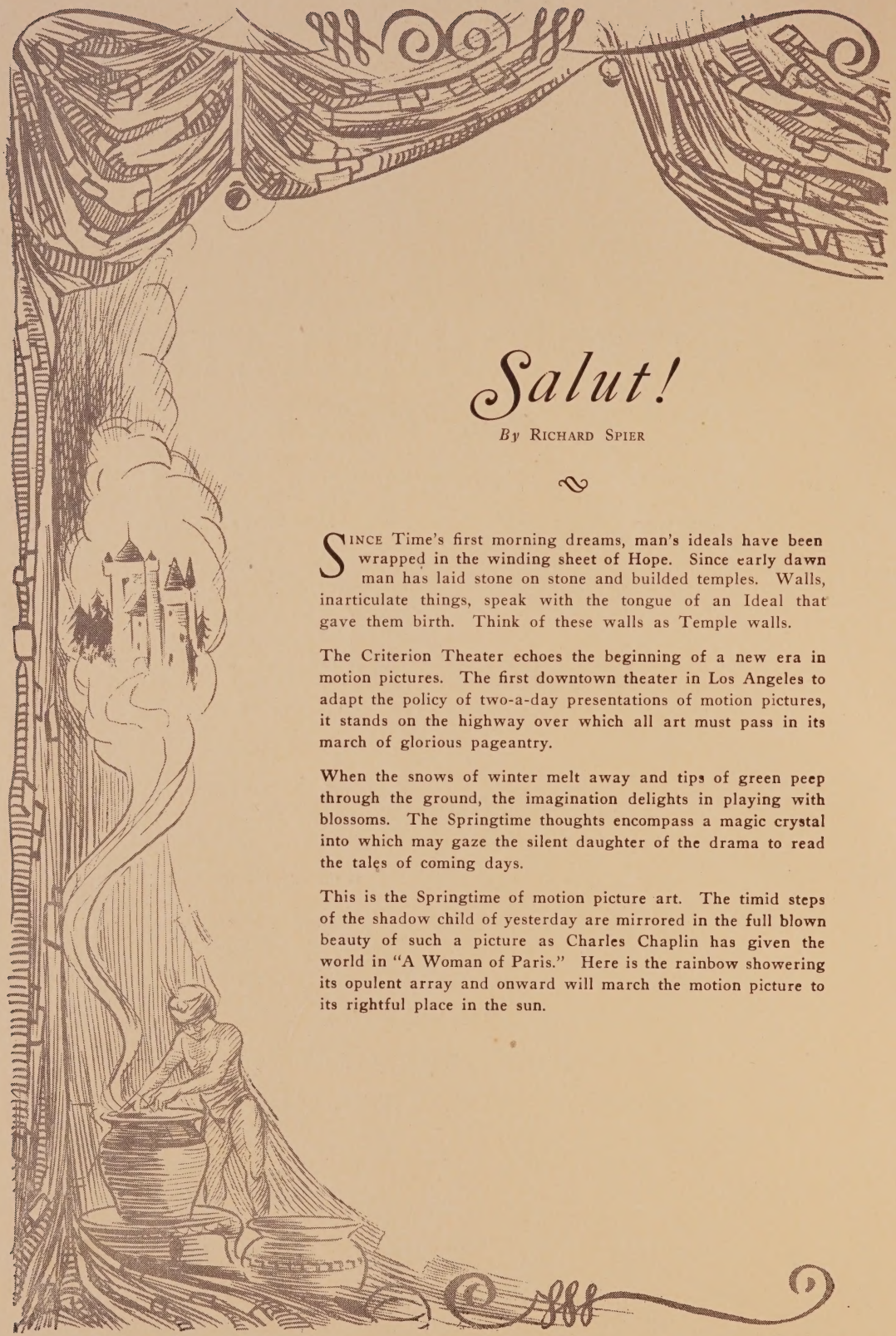
CHARLES CHAPLIN

PRESENTS

"A Woman of Paris"

WORLD PREMIERE

WEDNESDAY EVENING, SEPT. 26TH, 1923



Salut!

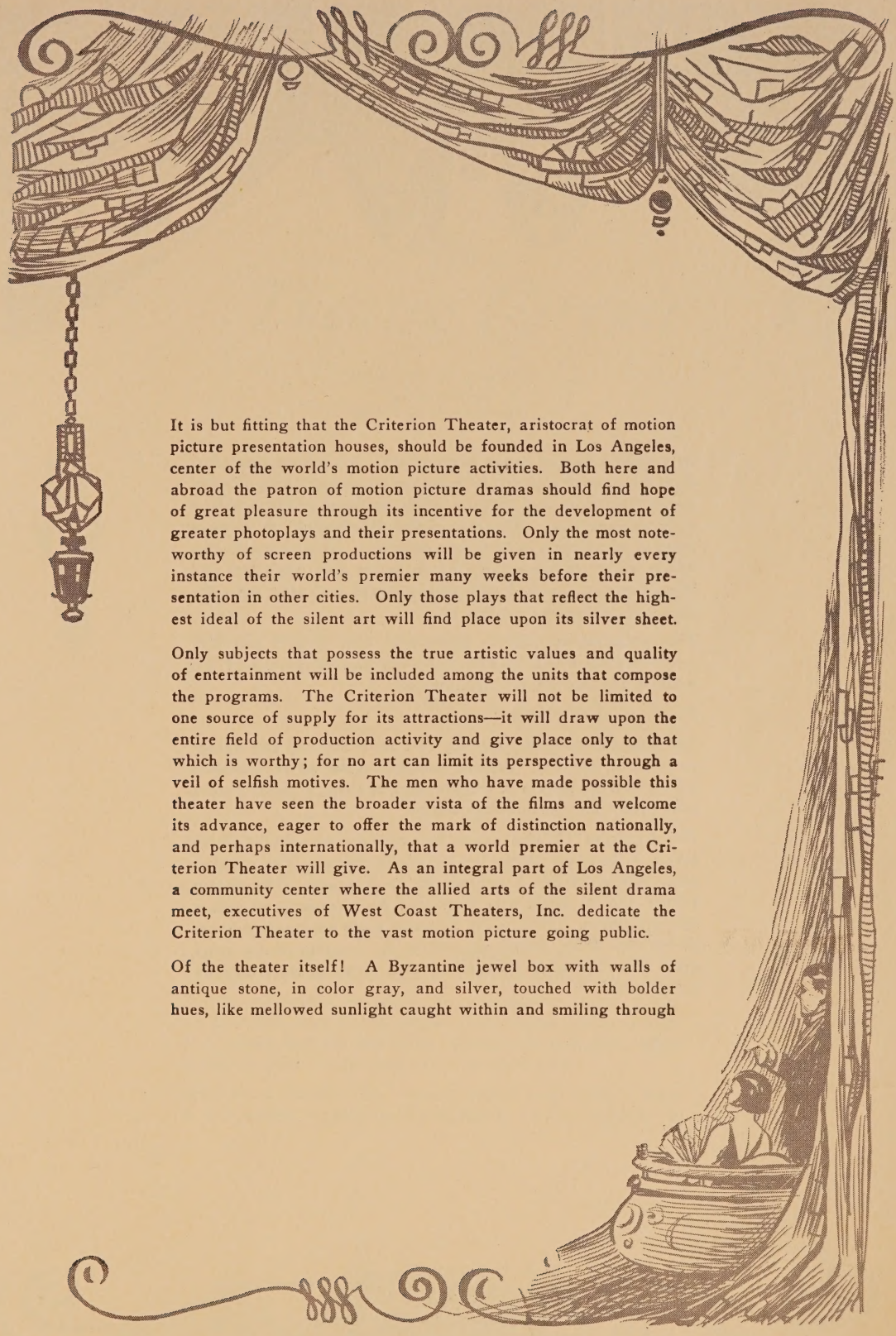
By RICHARD SPIER

SINCE Time's first morning dreams, man's ideals have been wrapped in the winding sheet of Hope. Since early dawn man has laid stone on stone and builded temples. Walls, inarticulate things, speak with the tongue of an Ideal that gave them birth. Think of these walls as Temple walls.

The Criterion Theater echoes the beginning of a new era in motion pictures. The first downtown theater in Los Angeles to adapt the policy of two-a-day presentations of motion pictures, it stands on the highway over which all art must pass in its march of glorious pageantry.

When the snows of winter melt away and tips of green peep through the ground, the imagination delights in playing with blossoms. The Springtime thoughts encompass a magic crystal into which may gaze the silent daughter of the drama to read the tales of coming days.

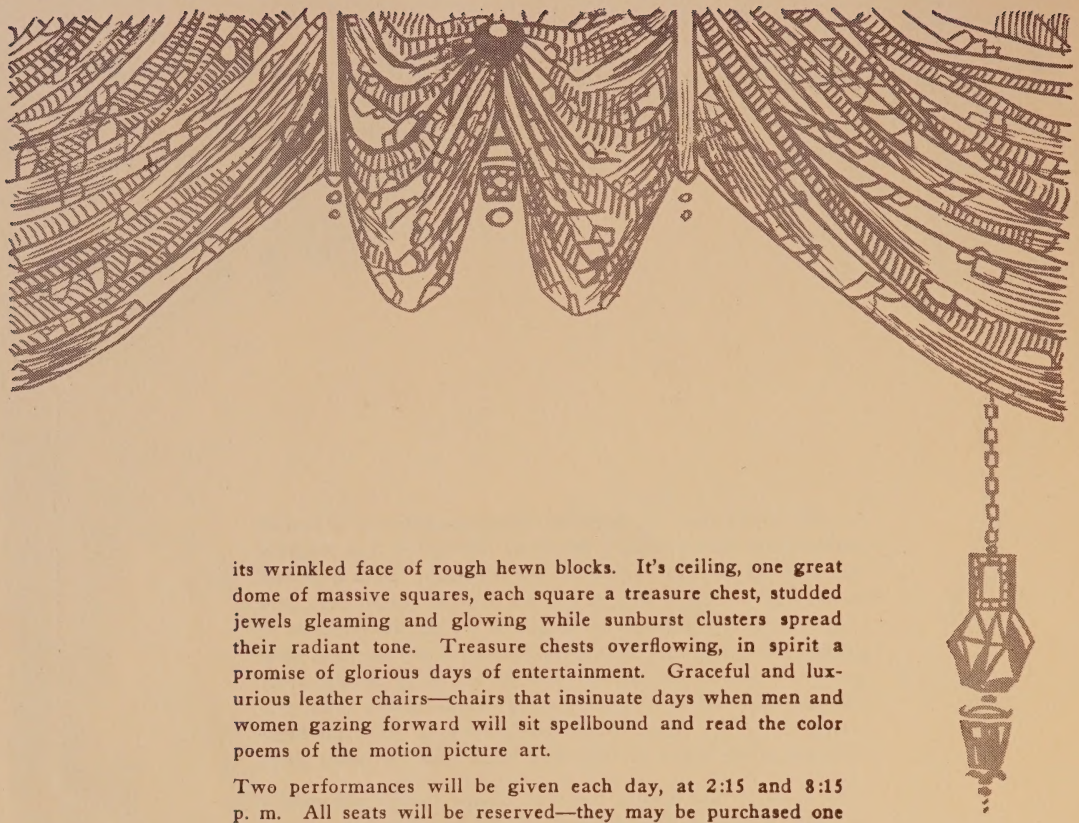
This is the Springtime of motion picture art. The timid steps of the shadow child of yesterday are mirrored in the full blown beauty of such a picture as Charles Chaplin has given the world in "A Woman of Paris." Here is the rainbow showering its opulent array and onward will march the motion picture to its rightful place in the sun.



It is but fitting that the Criterion Theater, aristocrat of motion picture presentation houses, should be founded in Los Angeles, center of the world's motion picture activities. Both here and abroad the patron of motion picture dramas should find hope of great pleasure through its incentive for the development of greater photoplays and their presentations. Only the most noteworthy of screen productions will be given in nearly every instance their world's premier many weeks before their presentation in other cities. Only those plays that reflect the highest ideal of the silent art will find place upon its silver sheet.

Only subjects that possess the true artistic values and quality of entertainment will be included among the units that compose the programs. The Criterion Theater will not be limited to one source of supply for its attractions—it will draw upon the entire field of production activity and give place only to that which is worthy; for no art can limit its perspective through a veil of selfish motives. The men who have made possible this theater have seen the broader vista of the films and welcome its advance, eager to offer the mark of distinction nationally, and perhaps internationally, that a world premier at the Criterion Theater will give. As an integral part of Los Angeles, a community center where the allied arts of the silent drama meet, executives of West Coast Theaters, Inc. dedicate the Criterion Theater to the vast motion picture going public.

Of the theater itself! A Byzantine jewel box with walls of antique stone, in color gray, and silver, touched with bolder hues, like mellowed sunlight caught within and smiling through



its wrinkled face of rough hewn blocks. It's ceiling, one great dome of massive squares, each square a treasure chest, studded jewels gleaming and glowing while sunburst clusters spread their radiant tone. Treasure chests overflowing, in spirit a promise of glorious days of entertainment. Graceful and luxurious leather chairs—chairs that insinuate days when men and women gazing forward will sit spellbound and read the color poems of the motion picture art.

Two performances will be given each day, at 2:15 and 8:15 p. m. All seats will be reserved—they may be purchased one week in advance for any performance.

Pages are alert to render service.

The film, an unplayed symphony that needs the reed and strings to strike it into life. A gong sounds. A net of enchantment held within the fingers of the Sorceress of color is spread before your eyes. The performance begins.

The Criterion Theater has a mission—and an obligation—to reflect in its truest phases the art of the cinema. The common place will never find a welcome on its programs. The motion picture and its allied arts must send their messengers with a new expression. Likewise the Criterion sends outstretched hands to welcome those, whose mission in the creation of the truly great motion pictures parallels its own ideals in their ultimate presentations.

The Theatre Circuit

By Harry C. Arthur
General Manager
West Coast Theaters, Inc.

A circuit of theaters, which in a remarkably short time has progressed in its affiliations from five or more motion picture houses to a well functioning organization comprising over 100 elaborately constructed first-run, neighborhood, and suburban houses, naturally becomes a target for considerable attention locally and nationally. Its policies are ever under the keen observation of producers, distributors, and exhibitors. As a circuit it centers upon itself the friendly or unfriendly comment of a community. Its policies are constantly exposed to criticism. Each one of its functional departments, such as general management, bookings, construction, partnership, exhibition, finance, etc., form a link in the chain of operation which individually or compositely may be approved or disapproved by the industry in general, or by departments of the motion picture industry individually.

A brief outline of the functioning of this circuit will undoubtedly throw an interesting light upon the Gore Bros., Ramish and Sol Lesser theatrical enterprises.

A theater circuit forms as the business of a community and the business of an independent exhibitor increases. Naturally a theater which cannot take care of its patronage must be enlarged or another one built nearby. Thus the theater circuit becomes a reality, may it be one or two, or twenty, or a hundred theaters. Another reason for the development of the neighborhood house and its subsequent enrolment into the theater circuit is that the suburban cities or the neighborhood districts demand high-class houses and the exhibitor's attention is constantly called to this situation by the leaders of the community.

West Coast Theaters, Inc. recently built a neighborhood house of 900 seating capacity in the Southside of Los Angeles. In

this locality a small theater of 300 seating capacity had supplied the entertainment for residents. Whether or not the demand for entertainment justified a theater of such a small seating capacity in this district was finally proven when the West Coast theater opened its doors. Where in the past the 300 seat house had functioned as the amusement center, paying the producer a small average daily rental for his product, the new West Coast house kept its doors filled to the last seat, the increased capacity swelling the receipts for the producer to a considerable extent and creating not only a substantial added interest in neighborhood amusements, but also adding to that neighborhood a theater which is not only a credit to the community but to the industry as well.

So tremendous was the increase in the theatrical attendance in this district that West Coast Theaters, Inc. built another house twelve blocks away from the recently completed one. The new theater was also of a 900 seating capacity and at this writing the district in which these houses are located has increased its theatrical attendance fully 100 per cent. Here is an example of West Coast Theaters, Inc. policy. New theaters in suburban districts are not constructed with a view of crowding out a competitor. They are not built without proper observation and negotiations. As a matter of fact they are the result of consistent demands of neighborhood residents for theaters of a larger capacity. The necessity of better houses in the neighborhood districts has been often called to the attention of West Coast officials by neighborhood newspapers, and other direct and indirect channels. In Los Angeles an interesting situation of five large daily papers supplemented by over fifty small community papers is of considerable value to the exhibitor. The demands of theatergoers may be gaged from these journals. In editorials and letters from readers, attention to the necessity of theaters has been called and it is, therefore, understandable that whenever West Coast Theaters, Inc. have constructed theaters in neighborhoods these houses were but the result of a constant demand for them. The industrial activities of these

districts, whenever a new and elaborate theater has been built, have been on the increase. The theaters have been an incentive towards the development of nighborhood districts. These new community centers have served in a two-fold capacity. They have provided entertainment and a meeting place. As a matter of fact these houses have been of greatest aid in the political and industrial development of their districts because they have brought together the prominent people of those neighborhoods.

Sharply defining the situation the result of keen observation clearly points out the fact that these elaborate neighborhood houses are a credit to the motion picture industry. The psychological impression which is gained by a theatergoer in an obsolete theater of small capacity with poor projection is naturally not provocative of favorable comment. But the thought which the theatergoer carries away after witnessing a picture presentation of the highest type in a theater of greatest comfort and equipped with every modern convenience cannot but inspire the most favorable opinion of the motion picture industry as an entirety.

Music

THAT music should play an important part in the programs of the Criterion Theater is not to be wondered, for as the pipes of Pan lure one beyond the everyday cares past mystic gates of fancy and bear one away on the wings of enchantment, so music becomes the soul of the eye.

At the Criterion Theater the divinest of the arts will be welded to the universal language of the silver sheet in a new harmony. Not the blatant blare of trumpet, but a musical counterpart mooded to and parelleling the dramatic theme. Music is the voice that will creep beyond the shadows and speak with the understanding tongue of all—a symphony of sight and sound which, with its subtle alchemy, sways the soul in perfect rhythm.

Adolf Tandler, for years noted as one of the greatest conductors of symphony orchestras, guides the destinies of the musical programs at the Criterion Theater. He has surrounded himself with an organization of symphony artists, and the engagement of Mr. Tandler bespeaks a season of throbbing sound pictures.

So music is mooded to the shadows and the empty husks of men and women that flash on the Criterion screen are made to throb with the breath of life. With changing tempo the moods are transformed while crash of cymbal may emphasize some primitive impulse or the unity of strings and wood wind vivify life in its divinest phases.

"I am so glad to be back in my home town — Europe and the East are nice — but Los Angeles for me. Realizing that a house of refinement like the Criterion gives me a wonderful chance to bring the message of good music to the people as a whole, I thank you."

Adolf Tandler.

Criterion Symphony Artists

ADOLF TANDLER, *Conductor*

JAIME W. OVERTON, *Concert Master and Assistant Conductor*

GOUNOD ROMANDY	*Asst. Concert Master*
B. A. BRIGLIO	*Violin*
MAX AMSTERDAM	*Violin*
PRYOR MOORE	*Violin*
G. GILLIAM	*Violin*
PHIL COHN	*Violin*
EDWIN ROTZLER	*Viola*
DWIGHT DEFTY	*Cello*
ANTHONY MAGGIO	*Cello*
W. R. SCHURIG	*Bass*
BELA ADAMS	*Flute*
H. BALDWIN	*Clarinet*
FELIX MITZE	*French Horn*
JAS .GRUBNER	*French Horn*
REUBEN WOLFF	*Trumpet*
J. K. WALLACE	*Trombone*
W. H. SEBER	*Percussion*
ALFRED KARSTNER	*Harp*
H. J. TANDLER	*Piano*

"Between You & Me"

by Charles Chaplin

WHILE you're waiting for the picture, I may be able to tell you a few things about it.

As I see it, the purpose of story telling is to express the beauty of life, condensing its high spots, for purposes of entertainment. For after all, it is only beauty we seek in life whether it be through laughter or tears.

And beauty lies in everything, both good and evil though only the discriminating such as the artist and the poet finds it in both. A painting of a shipwreck in a storm at sea or of "George and the Dragon," in their fundamentals are horrible but as architecture and design they carry a compelling beauty. In analysis they chill the blood, but in poetic feeling they take on the warmth and aspect of beauty.

CRITERION THEATRE

The object of the theater is to lose ourselves in another world that lies in the realm of beauty. This can be done only by getting as near the truth as possible. The more we become educated and the more we know of life, the more we demand of truth to entertain us. To entertain people, you must convince them, hence the realism of today.

Super-Optimism and one hundred per cent sentimentalism are losing out, for those of intelligence do not lose themselves in a brand of entertainment that is not convincing. So realism and truth are merely applied to convince the audience and to enable them to lose themselves in the story as it unfolds. We can have too much realism which of course, borders on boredom, but to my way of thinking, the nearer to actual life we get, the more power we have in story-telling.

So, in "A Woman of Paris," I have tried to make a story of life, as I see it—a life that is not composed of heroes and villains, but of men and women with all their passions given them by God.

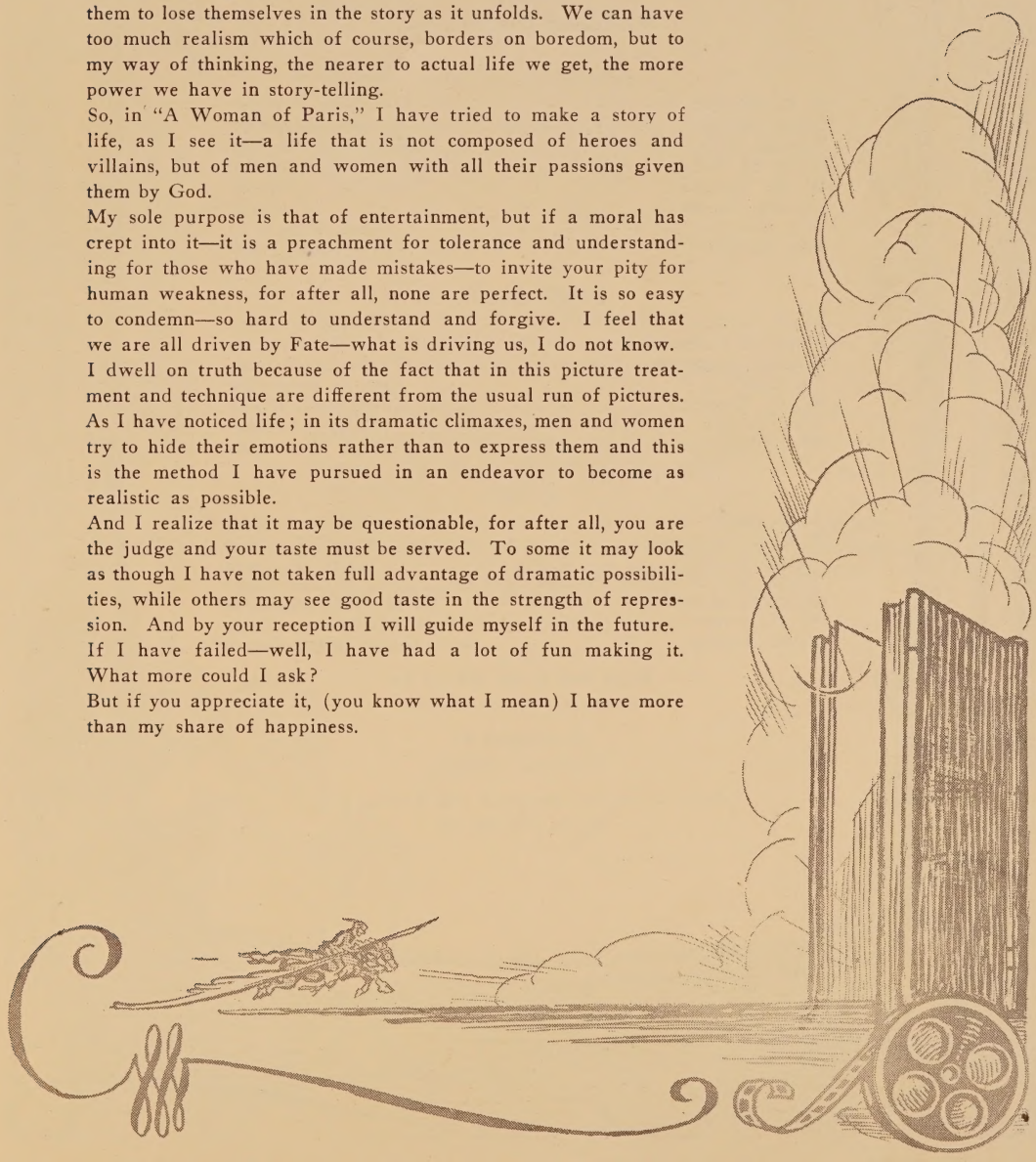
My sole purpose is that of entertainment, but if a moral has crept into it—it is a preachment for tolerance and understanding for those who have made mistakes—to invite your pity for human weakness, for after all, none are perfect. It is so easy to condemn—so hard to understand and forgive. I feel that we are all driven by Fate—what is driving us, I do not know.

I dwell on truth because of the fact that in this picture treatment and technique are different from the usual run of pictures. As I have noticed life; in its dramatic climaxes, men and women try to hide their emotions rather than to express them and this is the method I have pursued in an endeavor to become as realistic as possible.

And I realize that it may be questionable, for after all, you are the judge and your taste must be served. To some it may look as though I have not taken full advantage of dramatic possibilities, while others may see good taste in the strength of repression. And by your reception I will guide myself in the future.

If I have failed—well, I have had a lot of fun making it. What more could I ask?

But if you appreciate it, (you know what I mean) I have more than my share of happiness.



CRITERION THEATRE

ARISTOCRAT OF THE SCREEN
GRAND AVENUE AND 7TH STREET
LOS ANGELES

Direction
WEST COAST THEATERS, INC.

ADMINISTRATION

H. B. WRIGHT - - - - - - *Managing Director*
LOUIS GOLDEN - - - - - - *Resident Manager*
RICHARD SPIER - - - - - *Director of Publicity*
DAVID M. CROFT - - - - - - - *Comptroller*
W. H. LOLLIER - - - - - - - - *Auditor*
MILTON BRUNN - - - - - - - *Treasurer*
WM. GAGAN - - - - - - - *Asst. Treasurer*
TED HENKEL - - - - - - *Staff Artist*

PRODUCTION

ADOLF TANDLER - - - - - *Musical Director*
EDWIN H. FLAGG - - - - - - *Art Director*
WALTER ARMSTRONG - - - - *Technical Director*
ART SMITH - - - - - - *Supt. of Projection*
W. G. CROWLEY - - - - *Chief Projectionist*
WM. ADAMS - - - - - - - *Stage Manager*
WM. MCCLAREN - - - - - *Stage Electrician*

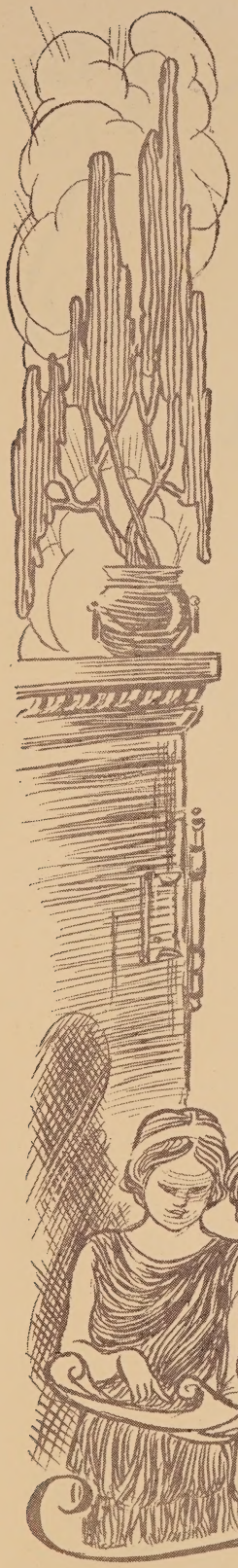
STAFF

L. H. LEWIS - - - - - *House Superintendent*
E. S. KUYKENDOLL - - - - - *Chief Doorman*
ALLEN KAUSRUD - - - - - *Asst. Doorman*
HAZEL WALSH - *Chief Persian Page and Twenty Persian Pages*
ANNETTE MOSER - - - - *Check Room Attendant*
W. C. BOWEN - - - - *Supt. Maintenance Dept.*
CECIL RUSSELL - - - *Supt. Organ Maintainance*

Stage and Scenic Effects by
EDWIN H. FLAGG STUDIOS

Decorations by
ROBERT E. POWER

Pages' Costumes Designed and Executed by
BETTY JOE FROCKS



CRITERION THEATRE

ARISTOCRAT OF THE SCREEN
GRAND AVENUE AND 7TH STREET
LOS ANGELES

INFORMATION

Two performances every day of the year. Matinee at 2:15 p.m.

Evening Performance at 8:15 p. m.

All seats are reserved and may be purchased one week in advance for any performance.

Downtown box office at Birkel Music Company, 446 South Broadway.

SCALE OF PRICES

MATINEE

BALCONY	.50
DRESS CIRCLE	.75
MAIN FLOOR—1ST 12 ROWS	.75
BALCONY DIVANS—1ST TO 5TH ROW INCL.	$1.00
MAIN FLOOR LOGES—12TH TO 24TH ROW	$1.00

EVENING

BALCONY	.75
DRESS CIRCLE	$1.00
MAIN FLOOR—1ST 12 ROWS	$1.00
BALCONY DIVANS—1ST TO 5TH ROW INCL.	$1.50
MAIN FLOOR LOGES—12TH TO 24TH ROW	$1.50

Tax 10% Additional to Established Price

Check Room and Information to left of Foyer as you enter.

Mezzanine Lounging Room top of Grand Central Staircase.

Ladies' Rest Room on left off Mezzanine Lounge. Maid in attendance.

Gentlemen's Smoking Room on right of Mezzanine Lounge.

The Management desires to do its utmost for the convenience of its patrons and appreciates any suggestion or the report of any discourtesy on the part of any attachee.

Physicians may leave their seat number at the door in case of calls.

CRITERION THEATRE

PRESENTS THE

WORLD PREMIERE

of

"A WOMAN *of* PARIS"

A DRAMA *of* FATE

Written and Directed
by

CHARLES CHAPLIN

Featuring
EDNA PURVIANCE

A story of a woman's heart carrying with it the supreme problem of the ages—Life is not composed of heroes and villains; but of men and women, and all their passions both good and bad have been given them by God.

We only sin in blindness and the ignorant condemn our mistakes, but the wise pity them.

Program

World Premier Presentation

BEGINNING WEDNESDAY EVENING, SEPT. 26, 1923

Unit One

OPENING MARCH "ALSACE LORRAINE".....*Guanne*

Jaime Overton, Assistant Director and Concert Master, Conducting.

Unit Two

AROUND THE WORLD WITH CRITERION CAMERAMEN

A compilation of the world's most interesting pictorial news events.

Unit Three

THE CRITERION CREED

Unit Four

Sol Lesser Presents
"THE ANT"
from the "Secrets of Life" Series by Louis Tolhurst.

Unit Five

Introducing MR. TANDLER.

Unit Six

CONCERT DE LUXE
CRITERION SYMPHONY ARTISTS
OVERTURE "ORPHEUS".....*Offenbach*
ADOLF TANDLER, CONDUCTING

(Special Cadenza written by Jaime Overton and dedicated to Adolf Tandler)

Unit Seven

ATMSPHERE PRELUDE
"NOCTURNE"
Conceived and Supervised by CHARLES CHAPLIN

The Artists:

RENE HEMERY	*Violin Virtuoso*
HENRY GOODMAN	*Cello Soloist*
JACK BERESFORD	*Concert Pianist*
GINETTE VALLON	*Apaches*
CARLOS ROMERO	
OTTO PLOETZ	*Tenor Robusto*
VALENTINA ZELMINA	*French Character Singer*

PROGRAM—*Continued*

Unit Eight

CHARLES CHAPLIN *presents*

"A WOMAN OF PARIS"

A Drama of Fate

Cast

Character			*Player*
MARIE ST. CLAIR			EDNA PURVIANCE
PIERRE REVEL			ADOLPHE MENJOU
JOHN MILLER			CARL MILLER
HIS MOTHER			LYDIA KNOTT
HIS FATHER			CHARLES FRENCH
MARIE'S FATHER			CLARENCE GELDERT
FIFI	friends of		MALVINA POLO
PAULETTE	Marie		BETTY MORRISSEY

Production Staff

Editorial
MONTA BELL

Assistant Director
EDDIE SUTHERLAND

Business

ALFRED REEVES

Photography
ROLLIE TOTEROH, A.S.C.
JACK WILSON

Research
HARRY D'ARRAST
JEAN DI LIMUR

Synopsis

MARIE St. Clair, beautifully played by Edna Purviance, has planned an elopement with Jean Millet, a poor but ambitious young artist, eager for Paris and for his opportunity. The girl's disapproving father locks her in her room, late one night, while the boy waits her coming to make their final plans. With his help she escapes over the roof, and on her return finds that she has been locked out. Her irate father appears and tells her never to come back. The boy takes the girl to his people. Their conventional souls shocked by a woman's appearance at midnight, they order her out. Feeling insulted, she refuses to stay in spite of the boy's pleading. He takes her to the railroad station and hurries home to pack his bag. While she waits, the boy is the center of a family quarrel, and in a fit of apoplexy the father suddenly dies. Marie, worried at his prolonged absence, telephones the house and the frantic son, incoherent in the face of his domestic tragedy, gives her the imprssion that his family are holding him there. He drops the phone to reach his mother, and when he comes back the girl has hung up. It is a most natural misunderstanding, and the proud young girl, hurt and disillusioned, boards the train and is lost to her young lover.

A year later we see Marie St. Clair in a luxurious apartment, the mistress of Pierre Revel, known as the richest bachelor in Paris. A superb characterization by Adolphe Menjou. Then comes the public announcement of Revel's engagement to a society woman of great

means. It is a typical French marriage of convenience, uniting two great fortunes. Marie's cattish girl friends are quick to bring her the news. She takes the blow bravely with a laugh. That evening when Pierre calls to take her to dinner as usual, she is too sick at heart; she cannot go. Pierre, the suave, the cynical, smiles at what he thinks is her fit of temperament, and goes his way to dine with someone else. That same evening a friend invites Marie to a Latin Quarter party, and Marie, desperate and lonely, goes. Uncertain of the right apartment, she rings the wrong bell. The door is flung open and her old lover, Jean Millet, in his painter's smock, is staring out at her unbelievingly. The party is forgotten as she follows him into the studio where the old mother makes them tea. Then for the first time the girl learns of the father's death, and she realizes how, through the irony of little things, she had in her foolish pride cast away her chance for real happiness. Is it too late, we wonder? What will they do, he a struggling, enthusiastic young artist, she known for what she is? There is no rhapsodizing; they have not seen each other for a year; they meet like old friends renewing their acquaintance, but there is a subtle undercurrent of something else. Marie, the pampered favorite living in luxury—what more natural than that she should want to help the struggling young artist, her old friend? What more natural than that she should ask him to paint her portrait? He has asked her no questions as to her present life. She asks him to call to select the gown in which she is to be painted. She holds them up, one after another; he does not see the gowns; he is watching her. That is quite natural, too. The old feeling is coming back—he is remembering. And then as the last gown is held up a man's collar slips to the floor. She does not notice it, but Jean does. That bit of white linen tells a lot, and there is a confirmation in the sudden

appearance of the suave Revel. Marie goes to see him in the drawing room. He knows, as such men always know, when there is another man in the offing. There is nothing crude about Revel; he is not unkind, just amused. He is quite secure in his position. He is munching on some chocolates. Will Marie have some? No, she will not. Then she turns to the maid. "Ask the gentleman in the other room if he would like some chocolates." Marie flares up. "Pierre," she says, "there is no use of my explaining—you would not understand." And then Pierre, smiling and suave, retorts, "Oh, yes, my dear, I understand perfectly."

The portrait is finished. Marie has not been allowed to see it as yet, as she has posed, hour after hour, in a gorgeous silver gown with a marvelous headdress. But now it is done and she runs to the side of the canvas to look at it, and behold! it is not Marie of today, but Marie in the little toque and shabby suit as Jean remembered her the day she left him and was swallowed up in the demi-monde of Paris.

Jean knows her position and now he wants to marry her. The girl hesitates. She has grown used to luxury and the soft things of life, but, the honest love of Jean brings back to her the glamour of romance. The spell is broken by the little old mother coming in. The mother sees in this bird of paradise the possible ruination of her son's career, of her son's happiness, and Marie goes, the question undecided.

It is perhaps the next day that the first break comes between Pierre and Marie. Marie tries to express her position to the man, who listens politely as he plays on an American saxophone, his latest amusement. He stops playing long enough to ask her—"My dear, have you not everything?" She shakes her head. He rises and fingers the priceless pearl necklace that is around her neck, and looks at her.

Continued at top of following pages

"What else is it that you want?" he asks. "I want my own home and children, and a man's respect." Pierre smiles, then he bursts into uproarious laughter as he points out of the window. A peasant with his wife and several children and many bundles are crossing the street, dodging cars. His sardonic humor is ill-timed. Marie stamps her foot; yanks the pearl necklace from her throat and throws it out

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LOS ANGELES

of the window. The imperturbable Pierre shrugs and starts to play the saxophone. It was a noble gesture on Marie's part, throwing away the necklace, but no sooner done than regretted. She sees in horror an old tramp pick it up and she flies down the stairs to the street. The necklace recovered she walks back with as much dignity as possible with the loss of one French heel. She has made up her

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The very distinctive and artistic decorations of the
CRITERION THEATRE
are an example of the work being produced by the
ROBERT E. POWER STUDIOS
Interior Designers and Decorators

290 TURK STREET
San Francisco

600 SO. WESTERN AVE.
Los Angeles

mind she is going to leave. "Pierre," she tells him, "I shall never see you again." He smiles and does not believe her. She is changing her shoes at the moment, a homely and human touch, for it is true that in the big dramatic moments of our lives instinctively, mechanically, we do the little things that we have to do through force of habit. So Marie goes to Jean. The gray, worn little mother of Jean,

THE
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This Criterion Theatre programme is a product of The Mayers Company's printing department.

selfish perhaps in her love and implacable in her hate and to Jean irresistible in her need of him, has won his promise not to marry, and Marie, tiptoeing in, surprises them and overhears. Once again apparently he has failed her, and for the last time. Human motives are so mixed that the full reason for doing a thing is not known, even to the person himself. And how was Marie to know that Jean,

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PASADENA

trying to placate the unreasoning love and fear of his little mother, was really denying himself and not the best girl he loved. So Marie St. Clair laughs in his stricken face and goes back to the complacent Pierre. After all, if one cannot have love, it is nice to have the soothing luxuries of life. Even though one is rendered uncomfortable by the knowledge that a white face keeps staring up at the window,

Southern California Disinfecting Co.

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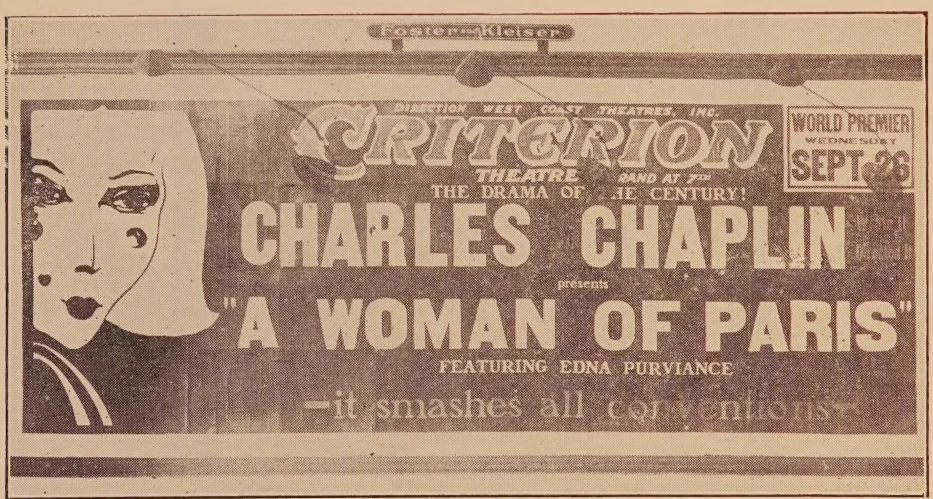

the face of Jean, half demented with jealousy and wild longing. Jean is no hero, but an ordinary mortal with very human emotions, upon whom fate has twice played a shabby trick.

Pierre and Marie are dining again in their favorite cafe in Paris, amid a well dressed crowd, when Jean comes in, desperate and murderous. Shabby, pale, and set, he comes straight to their table. Suave

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as ever, Pierre offers his place and sits beside him. Pierre offers him a cigarette from a silver case; Jean takes one and lights it. Again we note that the little habits of life are strong even in moments of impending tragedy. Suddenly the boy flies at Pierre. Before he can draw his gun, he is thrown out by the waiters, and in the outer lobby, where a golden Bacchante is pedestaled above a fountain, the boy kills himself, his head falling into the water.

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His body is brought home to the little old mother. She does not weep; she has but one burning emotion, hatred of the girl who unwittingly had caused her husband's death and now her son's, and this emotion shapes itself in the thought that the girl must pay the debt with her life. And then the girl herself appears, to sob her heart

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out beside the dead body. Now perhaps for the first time, the little mother realizes that Marie St. Clair had really loved. And here we are conscious of a curious paradox—what the boy living could not bring about, his death has accomplished, for now Marie found she could never go back to Pierre, and at last we see her finding happiness in serving others. In a picturesque provincial village, in a little

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stucco cottage, she and the boy's mother together have gathered to themselves all the foundlings of the neighborhood, all the unwanted children of the town. For an instant you will wonder if some of these are not Marie's own. One of them calls her mother, and then, flinging open the door, the child cries, "Mother, here's father!" But it is not Pierre who enters; it is the village priest.

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Marie, with one of her children, goes down the road with a milk pail. It is close to supper time. Somewhere farther along the same road is a signpost reading "Paris—90 kilometers." A touring car stops and in the tonneau Pierre leans forward to read the sign. He tells the chauffeur to hurry, as he settles back to talk with his male companion, who is asking him, "Have you ever heard what has be-

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come of Marie St. Clair?" Pierre shakes his head and shrugs. Then on the tail of a peasant's cart we see Marie with a little child, riding slowly along toward home. As she looks out at you, her eyes are wistful, but she is smiling as she draws the youngster closer, and the great touring car sweeps by from the opposite direction; and neither one knows of the other's momentary presence. So the story ends.

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